* STANDARD COMPOSITIONS *

----ARRANGED FOR THE BANJO BY---

ALFRED A. FARLAND.



PERFORMED

BY HIM

WITH

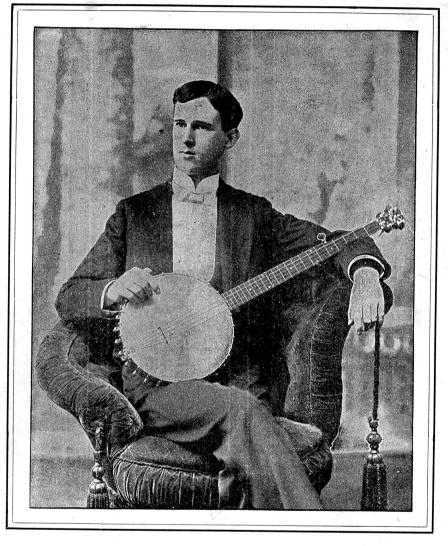
REMARKABLE

SUCCESS

IN THE

PRINCIPAL

CITIES



FROM THE

ATLANTIC

TO THE

PACIFIC

AND FROM

GREAT LAKES

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GULF.

HAYDN—Gypsy Rondo. Solo, with Piano Acc., - - SCHUBERT—Serenade. Solo. with Piano Acc., - -

1.00 | H

HAUSER—Wiegenlied. (Cradle Song) with Piano Acc., \$.50 WIENIAWSKI—2d Mazurka. "Kuiawiak," with Piano Acc., .60

NEW YORK:
Published by A. A. Farland.

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SERENADE.



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"Tripping Thro' the Meadow" Schottische, by A. A. Farland. Banjo Solo 35¢ Serenade. (Banjo & Piano.) 5



"The Dandy 5th" Quickstep, by A. A. Farland, Complete for Banjo Club, (6 parts) \$1.00. Serenade (Banjo & Piano.) 5



Serenade. (Banjo & Piano) 5



Serenade. (Banjo & Piano) 5

The Dandy 5th" Quickstep, by A. A.

Complete for Banjo Club

National School for the Banjo, by A. A. Farland. Paper, \$1; boards, \$1.50; cloth, \$2.

RECOMING imbued with a love for that which is best in music, Mr. Farland, some years ago, conceived the idea of attempting upon the banjo serious compositions, as played by eminent piano and violin vituosi; and with this object in view, a copy of Mendelssohn's violin concerto was procured. A single trial of this selection was sufficient to convince him that the method of fingering then considered correct would have to be changed before the technical difficulties which abound in this work, could be surmounted.

He thereupon commenced a series of experiments in fingering, the result being the system to which he owes his great success (in so far as that success depends upon mechanical dexterity), and which enables him to render such difficult works as the one mentioned above with most novel and delightful effect.

[Prominent musicians in all sections of the country have admitted that many passages in these compositions are even more effective, as played upon the banjo by Mr. Farlann, than they are when rendered by the greatest artists on the violin or piano.]

It is asserted without fear of successful contradiction that these works positively cannot be played upon the banjo in proper tempo by any person, who has not mastered a system of fingering theoretically the same as Mr. Farlann's.

His method, which is taught in his "National School for the Banjo," is founded on the principle which forms the basis of the science of fingering as applied to all instruments *i. e.*: The most natural and effective use of the musicles employed, coupled with a judicious division of the work to be accomplished among the fingers used—and, it is scarcely necessary to add, what he has achieved proves that his system is absolutely correct, theoretically and practically.

As incorrect methods and fluency of technique are incompatible, banjo students should insist upon being taught from National School until they are thoroughly grounded in the syst